

# History of the *Courier*

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Panel Members:

Bill Judy  
Bob Sink  
Herman Ward

Moderator: Barbara Roberts

Verbatim Transcription -- Tape Length: 90 Minutes

## History of the *Courier*

### Side A

Fred Schlipf: . . . [remarks joined in progress] . . . this spiel over and over again, and I say about the same thing, but each time there are a couple of people who are new. Very briefly, this is our interest in tape recording local history. Instead of sitting ourselves down in a back room quietly and doing it alone, we do it in public which probably gives us tapes that are harder to type up in the last analysis, but is a lot more fun. And, as usual, we will have a fairly formal session, but we also expect interpolations from the audience and questions and reactions and argument, whatever else you wish to do. As is customary, at a quarter to nine you'll hear our disembodied voice urging you to leave the building which you may safely ignore, and at nine o'clock or a little after, whenever we feel the mood come upon us, we will have coffee and food, finally in the auditorium, because the other group that was using the auditorium has finished their series of programs.

So, Barbara Roberts, as usual, will moderate tonight's session, and we actually have an announcement -- next month's session. It frequently happens that we don't know what the next month's session will be. Today we have it organized. Barb has set up a session on the town of Sadorus. So, that will be for the July Roundtable, and there will be, if we have any luck, there will be a note in the *Courier* announcing it. [laughter] It isn't often I get a chance to say something like that to the right people. So, welcome once again.

Barbara Roberts: One reason we are taking the town of Sadorus next month is because they didn't put out any little bicentennial history, so we're going to be gathering, hopefully, history of the area. Okay, I think most of you know the faces in front of you here. On your left is Robert Sink, who was editor of the *Courier* for -- I've forgotten all the statistics, so it'll be up to you -- so, many years, I'll say. And Bill Judy in the center who is still with the *Courier*, and he is the state editor, right? And Herman Ward on your right, and I've forgotten your title, Mr. Ward. I don't have my notes.

Herman Ward: Let's make it production manager.

Barbara Roberts: Production manager, okay, all right. Now, as we get into this, we're going to be finding out a little bit about how long they've been with the *Courier* and their different duties through the years. But first of all, I think we will start out with Bill Judy, and he's going to give us a little history of the *Courier*, even before it became the *Courier*. Bill?

Bill Judy: Yes, the *Courier* can trace its origin to the *Champaign County Herald*, a weekly paper which was established in 1877 by C. S. Harris and Company. The *Courier* could celebrate its centennial this year because of its later connection with the *Herald*, but nothing has been said about it, and I don't know whether anything will be. But anyway, it was called a Republican paper. I'm taking most of this from the "History of Champaign County Newspapers," which appeared in Lothrop's *History of Champaign County* published in 1870, '71. An article was written by Judge Cunningham for that, and when he published his own definitive history in 1905, he continued and brought it up to date. But, of course, actually most of the information and

impressions of the data that I have were derived right in this room of wonderful resources you see. They're here.

Now, for a short time it was supposed to have been absorbed by a paper called *The Republican*, which I'd like to tell you about, but I'm restraining myself from mentioning it, unless later, if there's an opportunity. It was very interesting. It had a very interesting experience -- three fires in ten years and it rose phoenix-like from the ashes each time. And for a short time, that was the only paper published in Urbana. It was started with a new press and type, and the office was over the First National Bank Building. There's a picture of it here if any of you want to see it. It was across the street from the courthouse at Main and Market Streets. Market is now Broadway, I believe. And Andrew Lewis, who had represented this, got his company, which I found nothing else about, became the sole owner. He sold the business to M. W. Mathews and C. B. Taylor, and then Taylor sold to Mathews in 1881.

Now, these frequent changes of ownership are what you find in the early history of the newspapers in Champaign-Urbana. They're just one after the other. If you go back to the first paper -- that was the *Urbana Union*, founded in 1852 and then taken over in 1853 by Judge Cunningham and Henry Kirk Davis -- why you find that story. You see, the *Gazette* traces its history back to that because for a period in the 1860s the *Union* and *Gazette* were together, first as the *Union and Gazette* and then as the *Gazette and Union*. But then they separated and the *Gazette* survived while the *Union* folded in 1882. Lewis A. McLean became an editor, and Mathews was a publisher until he died in 1892. Now, I find that he was an attorney. He was called "senator" in a *Courier* story later. Clayton, do you know anything about that? I assume he would have been a state senator.

Clayton Daugherty: State senator.

Bill Judy: Yes, I thought he was. And his estate continued publishing the paper, and McLean continued as editor until he retired in 1902. John Gray succeeded him, and then the plant was sold to the *Daily Courier* in 1905, and the name was changed to the *Courier Herald*. The *Courier* was established in July 1894. Cunningham says that it started with both a weekly and daily edition. The *Courier* files do not include any copies of the daily, which was a morning daily incidentally, and now we're back where we've started, you see. But the U. of I. library apparently has some. And Cunningham says that it met with ready success. Cunningham, the first publisher, had had experience in newspaper work, but I don't know where. And S. W. Love, who was a local bank president and came from the south part of the county -- I would guess between Philo and Sidney where the Loves come from -- bought an interest a short time after that. And then at about the end of the first year, another one of these changes, Love bought [T. M.] Morgan's interests. Cunningham says that Love added largely to the facilities of the office, and one of the additions was the second Linotype machine in the county. I don't know what year that was. But anyway, they were scarce then. Type was hand-set before that.

And then in 1901, Love sold the office to Joseph Ogden and Howe Brown according to Cunningham, and I'm wondering whether that is the Howe Brown who, in later years, worked for the *Gazette* whom I remember as an old man doing a little reporting for the *Gazette*. But, now there's a different account. The *Courier* story says that Joe Ogden and Harvey Brown bought it. So, I haven't pursued it any further, but that's the question that is left.

And then there were other owners and some quick turnovers that went along for several years. There were E. L. and John Wait, W-A-I-T. They sold the paper to J.

K. Groom, G-R-O-O-M, and then he incorporated the firm as the Urbana Courier Company, with himself as business manager and C. O. Carter -- another one who bought in -- as editor. And Cunningham says that the *Courier* "with an office building of its own attained a large circulation." About that time it changed from a morning to an evening paper.

Then in November 1904, F. E. Pinkerton and F. K. Osborn bought the stock and assumed control. Pinkerton had published papers at Rantoul. He had consolidated two weeklies up there to form *The Rantoulian*. But he was an interesting man. There is a brief autobiography here in the archives room which I enjoyed reading. He was mostly a self-taught man who came from Pennsylvania, had learned it the hard way. His goal was to develop a chain of daily papers in Illinois, and he accomplished considerably on papers in Clinton and Lincoln and several other towns. But then he finally moved west. But he was very important in the development of the *Courier*. Pinkerton is credited by Cunningham with making the paper "a paying proposition for the first time in several years." Cunningham says it was started as a Democratic paper but announced itself as Republican under later management. We don't know when.

And then Pinkerton took George W. Martin of Jackson, Tennessee, into partnership. That was about 1906. Frank C. McElvain bought Martin's interest in 1907 or 1908. He became editor and held the job for a number of years. In 1909, Pinkerton sold his half interest to A. T. Burrows. Burrows published the *Urbana Courier* until June 1934 when he sold the business to Lindsay-Schaub Newspapers, the present owners. Burrows was known as an editorial writer, and he continued to write his column, "Burrows Says," for several years after the sale. He was still doing it when I came here in April 1937. And he had the only private office in the editorial department. Bob Sink was the editor then, but he didn't have a private office, but Mr. Burrows did. Mr. Burrows would shuffle in because he did have an

ailment that impaired his walking. He'd spend a couple of hours -- maybe not that long -- and turn out his column, which always ran on page two of the *Courier* for a time. I can't remember how long.

Well, now, that is just the basic information on the history. If I have time after Bob Sink and Herman Ward really entertain you, why I can tell you some more about the changes in handling news, the development, and read you from some \_\_\_\_\_ stories. But I think I'll give them an opportunity.

Herman Ward: A couple of questions though, Bill, if I may. Burrows was known as "Chappy" Burrows, wasn't he?

Bill Judy: Oh, yes, I didn't mention that. I knew it.

Herman Ward: For some reason or other I forgot.

Bill Judy: Yes, Chappy. I really don't know where that nickname ever came from, because he certainly -- at the time that I knew him -- he certainly didn't impress me as one who . . .

Herman Ward: And another thing, do you happen to know when that Courier building, that present building was built?

Bill Judy: No, I was afraid someone might ask me that, and I can't answer it. Do you have any idea, Bob?

Herman Ward: Did you say that Chappy bought that in 1909?

Bill Judy: Yes.

Herman Ward: That's must be when I went to work for him.

Bill Judy: Well, now here, this doesn't look like that building at all.

Herman Ward: Am I in one of those?

Bill Judy: No, it antedates your arrival a little, but it's, I'm sure it wasn't the present *Courier* building. These pictures are from the *Courier* library files, and they're unidentified except as *Courier* history.

Herman Ward: I did kind of want to know when that building was built.

Nelle Carpenter: Is that supposed to be the *Courier* building?

Barbara Roberts: Was it first built for the newspaper, or do you have any idea what . . . ?

Bill Judy: Well, what Cunningham . . . .

Clayton Daugherty: There's a stone up over the door that says the *Courier*.

Barbara Roberts: That says the *Courier*.



Bill Judy: That's right, yes. And, let's see, Cunningham says that -- I don't know -- "with an office building of its own". That was when Groom and Carter owned it, and that would have been just in the early 1900s. It would have been probably about 1903, because I recall there was a play-by-play in Cunningham which I didn't bother to record for this, although it wasn't entirely accurate. So, I would guess it would have been before 1904 when Pinkerton bought it. It would have been between 1900 and 1904, so, I think that would indicate when it was probably built.

Barbara Roberts: Okay. Well, Mr. Sink, what year did you first come to the *Courier*?

Bob Sink: Am I on?

Barbara Roberts: You are on.

Bob Sink: Well, on the morning of June 18th.

Barbara Roberts: And the year?

Bob Sink: 1934.

Barbara Roberts: 1934.

Bob Sink: I got into my Plymouth coupe with a rumble seat, and my wife and I picked up Ed Lindsay, who was the home office editor of Lindsay-Schaub Newspapers, and we drove to Urbana. The founding fathers of this community had named the alleys. And when we got to the intersection of Race Street and Goose Alley, I parked the car.

And Race Street at that time was a little different than it is now. It's been resurfaced three times, every time by merely adding another layer of asphalt to the last resurfacing. So, at that time, the curbs were much higher than they are now. And I stopped in front of the *Courier* building, and Ed Lindsay said, "We must be in Urbana. I can't get out of the car on my side." [laughter]

And Bill [Judy] had the picture of this composing room. When we got here the *Courier* had a flatbed press, and you put the type in the forms. And you made sure that all the type was in as tight as possible, because you were going to pick that up. And it would have been the next day when you got that day's paper out if the type were not in there solidly and it fell all over the floor. One of the first things we did was to bring in a different press. I hesitate to say a new press, because I really don't think it was. But it was a rotary press, and it made it possible for the papers to be rolled out instead of ground out as they were on the old flatbed press.

And when we came in, the *Courier* editorial staff was [T.] Wayne Rea, who had been Chappy Burrows's managing editor and who covered the courthouse, and Willmore Hastings, known as Si, who was sports editor and who covered Champaign. And then there was a girl named Bernice Pollard, who was the society editor and who helped wait on the counter. And there was no news wire. They had a deal with the *Gazette* that once every hour the Champaign reporter, the sports editor who covered Champaign, would go up to the *Gazette* and strip off a carbon copy of their file of the International News Service. The *Gazette* was for as long as I was in town and as long as INS [International News Service] existed was one of the INS subscribers. And he would, he would put these carbons on the streetcars which ran down what was known as Railroad Street and then later became part of Springfield Avenue. And he would call the office and say, "Meet car number hundred and eighteen." And whoever answered the

phone would come down and stand on the bank corner and pick up the copy. And I still remember the day that the Nazis shot the Austrian premier named Dollfuss, and the *Gazette* lost or hid the wire story that told of the shooting of Dollfuss. It gave us a kind of distinction on that particular day -- we were the only paper in the country without that story.

We started out, we paid Chappy for three thousand subscribers, and after they all shook down and you got rid of the comps and so on, maybe twelve hundred. So, we started out to build circulation. One of the things in anticipation of our coming, the *Gazette* had always run the NEA Comics. And they were quite popular in small family newspapers of that time, but the *Gazette* had decided to modernize its comic page, and they, before we got here, they had switched to an entirely new comic page, almost all, if not all, from King Features. Well, we were familiar with the NEA from our experiences in Decatur. So, we immediately approached NEA about picking up comics for the *Courier*. We found that the *Gazette* was still paying for them for another month or two. A, moderately as to move because in case we did pick them up, the reading habits would have been broken by them paying for them for a period in which they weren't being used. So, we bought NEA Comics, and we put out a special supplement with the month of NEA Comics, all of them that the readers had missed, and we gave that as a bonus to every new subscriber. And a thousand new folks bit. That was one of the more successful promotion gimmicks. Another one came in the '40s. Do you remember these racing cars?

Herman Ward: Oh, yes.

Bob Sink: Little toy racers. And you put them on the end of a stout string and whirled them in a circle and timed them to see if you could get them up to a hundred

miles an hour on this. And they were amazingly successful -- amazingly! I remember coming back on the Panama from Chicago one evening with the *Gazette* city editor at that time, and he more or less was filled with mild embarrassment, explained that his little boy had won one of those racers for getting new subscribers to the *Courier*.

[laughter] You go through things like that. One time a statement was made -- what, sardonically perhaps? -- by one of our circulation people that we had put the North End on roller skates. On the whole, in the editorial department, you're concerned with trying to put on readers with the reading material in the paper.

I suppose that if there was any single news story that helped to build *Courier* circulation on a continuing basis, it was the administration of George D. Stoddard as president of the University of Illinois, which was marked by a variety of controversies, and some of it's silly -- well, a lot of it's silly -- but the kind of thing that sparks partisan controversy. One of the things that happened, there were a couple of Yugoslavs named Durovic who got out of Yugoslavia on Vatican passports and went to Argentina. And they were medical con men or entrepreneurs of a very high order. They were skilled medical theoreticians, but they were also interested in the fast buck. And in Argentina they had a nostrum -- call it a proprietary medicine perhaps -- called Cositerin, which was peddled in Argentina as a specific for masculine impotence. And, in the meantime, they became aware of this big, nice, white-tiled, sterile, billion-dollar drug world in the United States. And when by chance they encountered a couple of businessmen from Evanston on a visit to Argentina, they explained to these businessmen how they had a specific for hypertension called Cositerin. And they came back, and they told Dr. Snyder, who was head of the Northwestern University Medical College about this, and at all points the Durovics were persuasive medical theoreticians. They coned themselves into jobs at Northwestern University with the idea that Cositerin could be a specific for

hypertension. I talked to Dr. Snyder later, and he said, "We gave Cositerin a thorough test. It is inert." [laughter]

Now, this didn't happen just this way, but, figuratively speaking, there was only a mild amount of hyperbole. Kicked out by Northwestern, the Durovics arrived shortly after that at the University of Illinois College of Medicine with a vial in their pocket which looked exactly like Cositerin, a yellowish fluid, which they explained had been extracted from the bone marrow of horses. Cositerin had been extracted from the bone marrow of oxen. And this was a specific for cancer, and the name of it was Krebiozen. Well, there ensued one of the longest-raging controversies in the Stoddard administration. It was complicated by the fact that one of the, well, the president of the board of trustees had political ambitions. And, I suppose that he thought that it would help his political ambitions if he were the president of the board at the time when the University of Illinois came up with the cure for cancer. And so, when the dean of the U. of I. College of Medicine decided that Krebiozen was for real, he quick went to the president of the board of trustees -- not to Dr. Stoddard, the president of the university, but to the president of the board of trustees. And they decided that they should not keep this great discovery from the waiting world. They issued, they caused to be printed a slick-papered brochure announcing this new nostrum. And they called a press conference, and Dr. Stoddard read what his College of Medicine had been doing in the next morning's edition of the Chicago newspaper.

In another half hour they're going to tell us it's time to leave, so we won't dwell on that too much except to say that our part in that was to try to maintain a healthy skepticism about that, and we gave good space to the views of Dr. Anton J. Carlson, for whom there's a building named at the University of Chicago. He is an eminent physiologist. I became acquainted with him when he came down to visit his

daughter and son-in-law who were neighbors of ours, and I questioned him about this, and he had been, Dr. Ivy, the dean of the U. of I. College of Medicine had been one of his pupils. And he was shocked by what he regarded as everyone's gullibility. And he pointed out to me, and we pointed out in the paper, that no one had ever tasted, touched, smelled pure Krebiozen, which was always supposed to have been in solution in this yellowish vial of fluid. A legislative investigation followed.

Krebiozen is and was thoroughly discredited.

But, that provided headline material, and it provided us with many -- that and the other controversies in this administration -- with an opportunity for what I regarded as factual reporting. I know we took a postcard survey while this was on of every name in the faculty directory, and we found -- and this would have been in the middle '50s -- we found that we had two out of ever three names in the faculty directory as subscribers to the paper. I go into this one thing there merely to illustrate that there are other things besides comic strips and toy cars on the end of strings that can help to develop circulation.

We've had some pretty good people in the news department of the *Courier*. One of the first ones who became more or less of a fixture for us was a girl named Helen Farlow, who came into the office during the first year that we were in town, and she said, "I'd like to apply for a job as your campus reporter." And I said, "Well, I'm sorry, but right now we have a campus reporter." And she said, "Yes, I know, I read the paper, and that's one reason I came in." I liked that spirit in a girl, and maybe fifteen years later the same thought came to mind when I had an application from a girl who said that she'd been a "newsman" for United Press. And I hired her, and she was good. We had a reporter named Dudley McAllister, for whom there's a small scholarship fund named at the University of Illinois. We had an almost legendary sports editor named Bert Bertine. We had a woman's editor that the Junior

League used to come over and ask when they could hold their dance in order that she would give it a layout in the paper -- Jane Neville. If any of you are up early enough in the morning to see the NBC Morning Show, you may see a six-year veteran of the *Courier* named Gene Shalit. And that's turned out to be a friendship that's enduring. I haven't heard from Gene since last week. But we had Jim Large, who is now covering the senate for the *Wall Street Journal*. We had George Will, who last month won a Pulitzer. We had Bob Novak of Novak and Evans political column. Incidentally, Novak was here as a sportswriter. So, maybe he hasn't changed his job too much after all, I don't know, covering Washington.

One of the things that we did and we didn't -- it never occurred to us that we needed an investigative reporter. But we did a lot of what in these days would be called investigative reporting. And, so, in the '30s when we came to town, there was a solid block of gambling joints. By that I mean four or five to a half a dozen places on Market Street, running north from where Seely Johnston's Sport Shop now is located. And we had become a little bit suspicious of the mayor whom we had backed for office. We knew enough about his opponent to oppose his opponent. We didn't know enough about the man we backed, so we thought, we gave him all the benefits. And, so, we gave a reporter -- and remember that this is in the '30s -- we gave a reporter twenty-five dollars and told him to work Market Street and make fifty-cent bets. While he was in these places, he was to pace off the dimensions of the room and come back and draw a rough sketch showing a crap table here, beer cooler here, racing forms here, card table there, and so on, and we would have a draftsman put that in with his measurements that he had paced off. We traced the ownership at the courthouse and ran an embarrassing series that lasted for a week. The outcome of that was characteristic of what happens to a lot of newspapers -- and it happened to us more than once -- when you do something like that. A lot of people get indicted,

almost nobody goes to jail, and a lot of people have to stop doing what they were doing in the way that they were doing it.

In that same year, my wife and I went to a movie one night with a man and his wife. The man owned a grocery store in Champaign, and he got to telling me how some of his friends were going to strike it rich. And, as he described the process by which they were going to strike it rich, it turned out that this was an extremely sophisticated and modernized version of the Drake Estate, only instead of buried treasure they had a bootlegger who owned a worthless bunch of sagebrush in Texas on which he had been moonshining. And the entrepreneurs of this swindle -- a man and his wife, a man and his mother, I should say -- had befriended this old bootlegger, and when he died he had willed them his estate of sagebrush. And what do you think? There was oil under every inch of it -- according to this story. The only thing is that there was a terrible legal fight over who should get this estate. And it was tied up in the courts of New York, and according to these entrepreneurs, Tom Dewey -- any of you here old enough to remember Tom Dewey? -- he ran for president one time.

Bill Judy: He ran! [chuckles] Yes, I interviewed him.

Bob Sink: And Winthrop Aldrich of the Chase National Bank -- it's supposed to have been one of the parties to this. My friend told me when we were having an ice cream sundae after the movie that his friends were going to get rich off of this, had advanced money and received back notes promising to pay off at the rate of two hundred dollars for every dollar invested. Well, I didn't tell him and he didn't notice that my ears were up about here. But he told me who some of the people were who were in this. And I finally got a copy of one of those notes, oddly enough from the man who at that time was the Champaign city attorney who had invested in this



project. And it turned out that there was quite a group of investors who would hold regular meetings to hear reports on the progress of this imaginary lawsuit in the office of a local physician.

Well, after I got ahold of the copy of this note, I took it over to the U.S. attorney in Danville and told him what I had. And he said, "You're having fun. Keep going. And what you're looking for is a letter. What we want is use of the mails." That turned out to be an almost impossible project, because the local Western Union manager was one of the suckers, and all of the correspondence was conducted by wire. I finally found a physician in Danville who had carried on a correspondence with these people. And between my efforts and those of the U.S. district attorney, we got the letters from him. And these people went to trial and got ten years.

Not quite twenty years later, Dudley McAllister, for whom this scholarship is named, came up with a story of how local people were going to get rich off of an oil investment scheme which sounded a little bit like the one that a man named "Ponsie" was working. And he used one of Ponsie's gimmicks -- as long as he could keep this pyramid going. Anyone who became disenchanted got their money back immediately. When Dudley told me about this oil lease investment scheme, which, incidentally, had as salesmen a couple of rather prominent local names -- names that I'm sure all of you would know and recall. One of them, well, both of them later were associated with the state government. The only thing is I didn't put any conditions down on that release form that I signed before I started talking to the tape recorder. And, so I was interested in the reports that Dudley brought in on this, and Homer Snowden, a promoter, was from Dallas.

Well, our very first city editor that we had hired when we came in 1934 was William Webber Johnson, who is now retired from the faculty at the University of California at Los Angeles and who has written four or five of the Time-Life books

that you have upstairs. At that time, Bill was in charge of the Dallas bureau for *Time* magazine, and I wrote Bill and said, did you ever hear of Homer Snowden? And so, as they say in the headache remedy ads on TV, I get an answer back that says, "Did I ever hear of Homer Snowden!?" with an envelope this thick, and one Champaign businessman got \$75,000 back. Another Urbana investor did on that. Mr. Snowden later got ten years. I don't think we can take full credit for that, because there were too many people after him. But, I think we did our part in that.

Barbara Roberts: What was Mr. [Herman] Ward down here doing during these years?

Bob Sink: Well, when we first came in, we had this flatbed press, and all of our type was set by an operator hitting a key one letter at a time. When we put in our own news wire, we put in a wire that connected all of the Lindsay-Schaub papers, and we opened it up every day for important business messages between the two papers. The first message that came in over ours was from the general manager of our paper in East St. Louis asking for passes to the next U. of I. football game. [laughter]

Barbara Roberts: Okay. Mr. Ward, what, when, when did you first . . . ?

Herman Ward: Well, to tell you the truth, I'm late before I start. My time's up, I think. [laughter] But anyway, I think that Bill Judy said that Chappy Burrows bought the paper in about 1909, and I think that's when I went to work for him.

Barbara Roberts: I believe it was a little later.

Herman Ward: Okay, a little later. Well, anyway, I worked for Chappy Burrows and the *Courier* before Lindsay-Schaub bought it -- a couple of years. And I was what was known as a printer's devil. And I'm sure that Bob Sink will attest to this, that I haven't changed. He might. He's softened a little. But during those years he didn't. And it's true that when you did make up the paper, we had upstairs where we make up the paper today, we had chases where you put in type, justified the twenty-pound chases of steel. Then we'd push it over to the side and put it down on a rope elevator to go down to this flatbed press, and all this type had to be justified real tight because you had to pick it up. About the time that you applied one of those pages, you didn't go to press. And it has happened. And the old press sat down just off of Race Street. We used to take the paper in from Race Street on those windows -- they had vents in the cement with the iron gratings and so on and so forth. They would open up, and then we'd roll the paper down through that area for those.

Along came Lindsay-Schaub about that time, and they bought this press called a letterpress, a rotary. It's 1911 -- same vintage I am except you can get parts for it. That kind of bothered me a little bit. It's broken down the last few times or so. But, it's true, and back somewhere in '34, '35, or '36, it was an awful cold winter. It got around twenty below. I remember that that old flatbed roof up there, the hoarfrost rose and hung from this pine knots, and in the summer, the rosin would drip from them. It was hot. But we put out a hot paper, I guess, so on and so forth. So, it happened on of those things. And it was a fall [?] paper.

Now, there was a very few people worked there at that time compared to what works there now. And getting back to the place where Bob Sink said about that little car, you know. It went around the string. It was a neat little car and everything. Bob was the editor and so on and so forth. So, instead of anybody saying Bob flew

off the handle, well they'd say Bob flew off the string, because he was really behind these cars, you know. And he did a time or two on a situation. So, we get back to being through the years, but back in 19--, I just had to bring this book.

[SIDE A ENDS]

## History of the *Courier*

### Side B

Herman Ward: . . . that's the big wall. During the war, I think there was about eight of us putting out the paper at that time. We didn't have a Saturday edition. We had a Sunday edition. And the ones listed here, and I think that the weekly salary, it says Mr. Kinnear -- and maybe some of you know Claude Kinnear today. Okay, he's alive, and he's eighty-eight years of age. And then there's Howland, Hunter, Smith, Hile, Ward, Weaver, Shipman -- Olie Shipman. Maybe some of you know Olie Shipman, Babb Shipman, Dee Shipman, the Shipman boys.

Bill Judy: An old Urbana family.

Herman Ward: Yes, well, they're an old Urbana family, and he happened to be a brother-in-law of mine for some reason or other.

Bill Judy: Oh, true, I'd forgotten that.

Herman Ward: Well, sometimes I do. And, but anyway, that was the year. But, back at that time, forty-eight hours a week, and I see the scale. One guy made fifty-eight forty -- now that's in '46 as opposed to about the scales and there was forty-eight hours at the scale today about two hundred and seventy-five dollars for thirty-seven-and-a-half hours, somewhere in that neighborhood. So, times have

changed. But this book goes on up through the year, well, '52. The scales got a little better, got in a few more people -- think we got up to ninety-three dollars a week along there in about '52 and so on and so forth on a situation. So, and we put out a little more paper, a little more work.

Well, in 1934, a little or thereafter, as we were putting out the paper with hand-set type and the old Linotypes, and the old Linotypes at that time had little -- if you're familiar with Linotypes, I'm sure some of you are, and the hot metal process for your line casting machines -- they used to have a little metal pig about so long -- they called them pigs, they weren't -- they were little pieces of metal. We call a lot of people pigs, things pigs, so on and so forth. So, but now, later then they got the self-automatic feeders where you get a twenty-five pound bar of metal and feed down automatically as you went ahead and set type.

But along about that time then came this what we called a teletype issue. And what happened was that we put in a wire from Decatur, as Bob Sink mentioned the fact, messages, so on and so forth. We were going to receive some typeset in Decatur to put in our paper. Well, for some reason or other, we had a strike. I was on the union side at that time and they called it a lockout. For eighteen months I think that management called it a strike. But anyway, we were locked out. And, you know, a funny thing happened then -- a lot of those printers that were locked out, they had what they called strike babies. Fact is, my family had one. I don't how it happened. I guess you had time on your hands or something. But, so, that went on for eighteen months before the union got back into their graces and started putting out the paper. So, then we got into the teletype situation where you operate the Linotype from a typewriter keyboard. It was more economical, it was faster, more lines cast and so on and so forth and through the years. So, we got into that. We went along for a while on the night papers.

And Bob Sink mentioned a couple of people, Gene Shalit and [Bert] Bertine. In 1948, March 12, the Flat Iron Building burned. I don't know if you were aware of the Flat Iron Building that used to be down here. I was \_\_\_\_\_ of the Elks at that time. And Gene Shalit was writing a column for the "Campus Scout" over there, and I was running a head machine for the *Courier*. He came back their with Lyn [Lynden] Ruester who was a sports writer, and he was with *Buick Magazine* last I heard now -- come back one morning and he asked me what I thought about the Flat Iron Building burning. Well, the year before, Joe Corazzo and I and Terry Myers [?] and all of them had a big ceremony where we'd burned the mortgage on the building. We'd paid for it. So, I made the remark that, "Well, that's a hell of a note, because last year we burned the mortgage and this year we burned the building." So, he quoted me in the "Campus Scout" on the situation. So you just can't trust a newspaperman. You know, those things happen on the deal. We went through the years on the thing, and it's been very rewarding and interesting.

A funny thing really happened though. When I went to work for the *Courier*, I had a foreman by the name of Bill Wright. And he lived in a little house down there on what was Walnut Court. Some of you must remember it before they built Carsons. And I know at the time, I was looking at the house, and he had paid thirty-five hundred dollars for it. Years later, my mother-in-law and father-in-law bought the house, and they paid eighty-five hundred dollars. Carsons come along and bought the thing, and they paid them twenty thousand for the same little house for thirty-five. So, it's just these things that stick in your mind as you go through the years that you hear and think of.

And maybe that hadn't much to do with the *Courier*, but the *Courier* has been good to me, been my bread and butter, and I've been associated with a lot of people, and

I've appreciated them and enjoyed them. I would be open to questions, but there's not much more I can tell you that I would really want to tell you.

Bill Judy: I've got one, Herman. Isn't it true that Lindsay-Schaub and the *Courier* pioneered in this teletype system?

Herman Ward: Yes, sir.

Bill Judy: I think it ought to be brought out. It has been adopted widely.

Herman Ward: This is right. We pioneered this teletype operation whereby the Linotype -- the typewriter keyboard punched a tape which in turn was fed through a Linotype unit and there activated the keys on a Linotype, which produced a much faster method of producing linecasts. And, yes, it's true, Bill. That was back in about 1934 or '35 or '36 along in there.

Bill Judy: Before I came. But I was impressed with it. I came in '37, and it was explained to me, and I was impressed with it. Of course, now with photocomposition and the new methods, why \_\_\_\_\_ change anyway.

Bob Sink: March of '35.

Herman Ward: '35? Well, we do have a new, a newer method. We have the Compugraphic 9000 in there now, which is a little bit more up-to-date in the situation where you -- still sort of a typewriter keyboard, but you program the situation into and it comes out on the printer material, and you paste it up and photograph it and so on



and so forth. It's, we've come a long way in my time, and I'm telling you, sometimes I think my time has passed. [laughter]

Fred Schlipf: Is that a photocomposition machine?

Herman Ward: Yes, it is a photocomposition type machine. And, down in the press room where we have this old antiquated 1911 press, we still photograph and the big camera and so on and so forth. It's a lot different.

Fred Schlipf: You mentioned your first press was a flatbed. Was it actually a sheet-fed rotary press?

Herman Ward: No, it wasn't a sheet-fed. But you laid the form, all the type down flat, and so that your paper went down and then your rollers rolled over it to make an impression that way and so on and so forth.

Audience Member: \_\_\_\_\_

Herman Ward: Yes, it was web-fed.

Bill Judy: The *Illini* had one like that a few years ago.

Herman Ward: Yes. On that situation.

Barbara Roberts: How long did it take back in the early days to put out an edition, print an edition of the paper? How does that compare with now?

Herman Ward: It's amazing. There's no comparison, no comparison. You just can't imagine how long it took and how much effort and so on and so forth. It's so much different.

Barbara Roberts: Well, for instance, when do you go to press now for what time, for your . . .

Herman Ward: Well, we go to press at 1:30 at night if we're going on a morning edition on the situation.

Barbara Roberts: But then it goes out to the, when does it go out to the people?

Herman Ward: We promise to get the paper to everybody by 6:30 in the morning. We hope that's true, and . . . .

Barbara Roberts: How many hours would it have taken, though?

Herman Ward: Well, we can run off our press run and this old press and figure around twenty thousand possibly in an hour and a half. But you couldn't have run twenty thousand on that if you would have went for six, seven hours on that old flatbed on that situation. And your linecasting machine at that time was running about seven, eight lines a minute. The hot metal machines now are running around twelve lines a minute. And the Compugraphics that we have in there are, we bought a floor model because they deferred to my age. They'll run about eighteen lines a minute, but you can get them at around a hundred and fifty lines a minute, you know. You can feed

several operators into the situation, so that you can come out like and so on. So, it's changed greatly.

Barbara Roberts: Wasn't the Morse code involved in some of the early materials that came . . . ?

Bill Judy: You're getting in the area before us.

Bob Sink: This meeting is just talking about the *Courier*.

Barbara Roberts: Now somebody mentioned the Morse code.

Herman Ward: We have a machinist that's called Bob Morris. Is that the same thing?  
[laughter]

Barbara Roberts: No, that wasn't what I had in mind.

Bill Judy: Well, I know a very famous newspaperman who began as a telegraph operator, and not very many people know about him, but he was fabulous. He came from Champaign. He became, he got into editorial newspaper work by filing copy as a telegraph operator. But, of course, that was in about the 1880s, and that is before our time.

Barbara Roberts: That, well, yes, that goes back . . . .

Bob Sink: In 1925, the Decatur papers were getting their wire news by Morse code, and your telegraph operator had his own little room. And they favored empty "Tuxedo" or "Prince Albert" pipe tobacco cans for amplifiers. And this wire would click, and he would sit there and type out the story.

Herman Ward: This is true. Don't you remember when you were a kid, you'd call up, down to the grocery store and you'd say, "Do you have Tuxedo in a can?" And they'd say, "Yes, but they let him out," you know. This is close to the same thing. Well, maybe not the same thing.

Audience Member: Did you say something about a strike that you had at the *Courier*?

Herman Ward: At the *Courier* for eighteen months. Beg your pardon?

Audience Member: \_\_\_\_\_

Bill Judy: It was published.

Bob Sink: As a tool of the establishment, and a pawn of management, let me . . .

Herman Ward: Are you speaking for yourself?

Bob Sink: I'm going to say that before you call me that, because what happened was we weren't setting the type in Decatur. The electrical impulse that typed the story and punched the tape came from Decatur to all of the Lindsay-Schaub papers and was setting only, at that time, the wire portion of the copy. Now, I don't think the

printers went out, did they, until they installed the first typewriter keyboard that punched tape. Isn't that . . . ?

Herman Ward: Well, my version of it probably wouldn't be true, Robert. In my opinion, I was at the union meetings, and I was an ignorant kid. I misspelled ignorance, you know, because I figured that that's the way it was. And I'm sure that when we voted on that situation at the union meeting, we at the *Courier* thought everybody in the union was going out. But it so happened, the next morning we wake up. We were out on the street and they were still publishing, because we were fighting for jurisdiction over these teletypes just as you said.

Bob Sink: Well, my understanding of that is, the union at that time did and still does fear the encroachments of further automation.

Herman Ward: Oh, sure!

Bob Sink: And they wanted to outlaw those machines completely. The company's offer was that the operator of the keyboard that punched the tape could join the union. That was the basis on which it finally was settled eighteen months later.

Herman Ward: You are absolutely right, because there was no printer that could operate one of them. So, therefore, they had nobody to put on them. And, yes, the management did say, just let these people join the union.

Bob Sink: Yes. Well, actually what happened with that in our case was it greatly

increased productivity. It enabled us to add more newstype to the paper every day with the same number of people.

Herman Ward: True.

Bob Sink: And to that extent, as I said, increased productivity and it increased our opportunity to put out a better paper and so on. But the union -- which the *Gazette* always had more printers it seemed like than the *Courier*, and every time the union offered a contract, it always had a clause saying that we wouldn't be allowed to use the teletype. Now that went on for years.

Herman Ward: That's true.

Barbara Roberts: How many employees? I mean, how have the number of employees changed over the years? For instance, when you men first came with the paper, how many were on the staff?

Bob Sink: I told you how many when I walked in -- two. And when I, when I got out as editor in '68, I think we got thirty-five under the editor, and it's . . . .

Clayton Daugherty: What would the rest of the paper be?

Herman Ward: I, at one time we had thirty-two printers, we have twenty-two now, in '46 we had eight. But I think that the overall weekly for the *Courier* is well over a hundred and seventy-five people employed on the situation. So, it does take a lot of effort, and one department I don't want to get into is the circulation department,

where you have to put up with the kid and his mother, I mean the children and their parents -- it got a little bit rugged.

Bill Judy: Well, Barbara, I haven't had a chance to entertain anyone. I wonder if I may throw in some stories going back to the old history. I neglected to say that the paper continued, was published from 1905 to 1915 under the name of the *Courier Herald* and then the *Herald* was dropped. And so, a sequence of names in the history of the *Courier* reads the *Champaign County Herald*, the *Urbana Courier*, the *Courier Herald*, the *Urbana Daily Courier*, the *Evening Courier*, the *Champaign-Urbana Courier*, and the *Courier of Champaign-Urbana*. And the *Gazette* has had just about as many names, too. It's close.

Clayton Daugherty: About when did they give it the name of the *Urbana Courier*.

Bill Judy: When it was founded -- yes, I just looked in that file yesterday. I got out the film, and it was the *Urbana Courier*, the weekly. It was just *Urbana Courier* on the nameplate.

Nelle Carpenter: Was the *Courier Herald* in front of the *Courier*?

Bill Judy: No. The *Courier* and the *Herald* merged in 1905 and were published as the *Courier Herald* until 1915, you see. I just wanted to go back and read a little from several stories to show you how newswriting has changed and how approaches and how some things are interesting. The *Herald* was a spritely paper. It's fun to read. I'd recommend it to any of you to read.

Barbara Roberts: We have a couple.

Bill Judy: Yes. For instance, its marriage license column was headed "The Doomed". I think that's typical of the spriteness. You wouldn't have expected such imagination and light touches in it. They had many newsy notes, of course, a lot of personal items, and I haven't talked about coverage of government. I had that in a full speech from which this is taken. I don't think I have time to go into it now. But anyway, they had a column headed "The Champaign Items: The Usual Boil and Bubble of Ye Reporter". Then some items were kind of enigmatic -- they just tell you enough to make you curious, and you had to be able to know what really happened.

Herman Ward: Is that where that story, that one man streetcar, foot slipped and there you are? I mean, where this kid fell in front of the streetcar and so on and so forth, and then it told about that much about it, and then you had to go ahead and think the story out?

Bill Judy: Yes.

Herman Ward: Or one man, one boy red fruit, limb broke loop-the-loop, skinny darn leg to boot, and that boy was picking cherries?

Bill Judy: Yes, that's parallel to it. Now, the respect for privacy back in those days was -- my, my, it's just a different world in writing now. For instance, there is an item from Champaign -- "The Reverend G. H. Adams, formerly a pastor in the M.E. Church in Champaign, this city, was recently sent to an insane asylum in New York." And then an obituary -- "Mrs. David Coleman of Champaign died of dropsy. She



had been ill for a long time, but utterly refused to see a physician until a few hours before her death when Dr. Hart was called in, but too late to give relief."

[laughter]

Nelle Carpenter: I thought you got those kind of things for yourself.

[library closing announcement]

Bill Judy: Yes, I did, too, but it's interesting. To go to the *Courier*, right along that same line, 1915, the *Courier* had an item. I don't know if I should read this name or not, but . . .

Audience Member: Go ahead, go ahead.

Bill Judy: Minnie Grubbs of Champaign was indicted for producing an abortion on herself. That was a front-page story. And now I don't think a paper today would never -- we wouldn't run such a story, would we, Bob?

Bob Sink: Not on the front page. We'd put it back on the market page.

Bill Judy: Yes, and they run the hearings -- like sanity hearings, you know, in court -- they'd run front-page stories on them. Not a lot of detail, but they'd had a person judged insane. I've never heard of touching those in my time. Now, I'd like to, one other story from the *Courier*, 1915 -- maybe two others if there's time. This ran in July 1915. "One man was killed and three others hurt when a 'big six-cylinder touring car' driven at high speed between sixty and seventy miles an hour

plunged off a bridge and turned over three times one-and-a-half miles south of Champaign." The injuries were described in a detail that we'd never think of going into. I mean, just on and on, several paragraphs describing the injuries. The man who died was believed not so seriously injured as one other, and so he was just picked up and put in the back seat -- apparently there was no ambulance service -- put in the back seat of another car. When they got to Burnham Hospital, they were taking him out and found out he was dead, still sitting upright. [laughter] And there was this famous murder story. Do I have time to tell that briefly?

Barbara Roberts: Go ahead.

Bill Judy: It was the Collier brothers. Maybe some of you have heard of that one.

Herman Ward: Collier brothers. Up there on that farm north of . . .

Bill Judy: Yes. Well, the murder happened near Sidney. Gosh, I don't know whether I have that here or not, but anyway, two brothers were -- this was in 1898 -- were charged with the murder of an itinerant peddler. They were peddlers more or less, and it happened near Sidney. And talk about investigative reporting, the *Courier* sent a reporter. Well, I guess they picked him up over there at Danville, and the reporter really dug out the evidence. And the entire front page of an issue was filled with that story and his confession verbatim. And one of them was later hanged for it.

Herman Ward: Who was the reporter? [T.] Wayne Rae?

Bill Judy: I don't know. It might have been, although that's probably a little before his time. And then -- I thought I brought this about the -- yes, this is from the *Courier*, too. Yes, and by the way, those Colliers had bought their wagon and team from John F. Judy of Judyville, Indiana, who is probably a distant relative of mine.

Herman Ward: Well, what did he get out of the pen -- I mean, where did he come from?

Bill Judy: He wasn't, he just sold them the wagon. In May 1904, William Jennings Bryan attended a baseball game on Illinois Field. Illinois was leading seventeen to five after seven-and-a-half innings, and now here I quote, "The supper horns were blowing fanfares. The Gophers conceded they had had enough. Monsignor Huff" -- you know, the athletic director -- "with a courtly gesture, released the visitors from their obligation since there came no shouts of indignation from the bleachers." That was sports writing in 1904.

Barbara Roberts: We've had request about when William Jennings Bryan was in town here. Didn't he speak at West Side Park? Well now, this substantiates one time.

Bill Judy: Yes, May 1904. I got it from the *Courier* files. And now I'd like to close by just reading several ads if I can find them. Among the prices -- well, M. Lowenstern's Clothing Store, 38 and 40 Main Street was a regular advertiser as was Fred E. Eubeling. I know those names are familiar to some of you. I've heard of them for years. Let's see, I just wanted you to hear a couple of these prices. Oh, yes, an ad for Frank K. -- this is 1901 -- ad for Frank K. Robeson and Brothers Farmer's Store, it was called then, on Neil Street. It was on Neil Street, it

was them apparently. "Boy's plow shoes for one dollar, men's suits for four dollars." But there's a better one than that that I'm sure I have here that . . . .

Herman Ward: Why don't you get into this before you go?

Bill Judy: Oh, yes, I wanted to mention, I just figured that the three of us sitting up here represent one hundred and twenty-seven man-years on the *Courier*.

Herman Ward: Twenty-seven for me.

Barbara Roberts: Okay, you're going to get it.

Clayton Daugherty: Bill, what kind of \_\_\_\_\_ five pounds of coffee for a dollar. Well, that was \_\_\_\_\_

Bill Judy: Yes, it surely was.

Clayton Daugherty: When did Sam Love come into the *Courier*? Do you have any idea?

Bill Judy: Yes, I've got it here among all this material. Now, Cunningham writes that he was associated with S. M. Morgan who isn't identified as to his background except to say that he had experience in the newspaper business. Now, Cunningham writes that Love and Morgan started the weekly *Courier*. But the *Courier* story, I believe, I know the *Courier* story says that they were associated. Cunningham mentions only Morgan. But then he says that Love came in with him, and after one year Love bought out Morgan's interest.

Clayton Daugherty: The reason I ask that is that my father in his autobiography says that he came to the *Courier* at the time of Sam Love.

Bill Judy: Oh, that would have been very early. Yes.

Barbara Roberts: I think we had a question. Were you finished, Clayton?

Clayton Daugherty: And also that the, \_\_\_\_\_ on the *Courier*, but he says that \_\_\_\_\_ a few years before that. He makes an interrogation in his biography saying -- I wish that somebody would verify this for me, so I was wondering.

Bill Judy: Well, that sounds right. I mean that would look as though he started there about 1896 or '97, and that would indicate that this picture was taken about that time, because your father was certainly a young man then. There were a couple of other prices that I had wanted to read you from ads. Yes, here was an ad from J. F. Kaufman and Company. Now this is 1915, too. "Suits, eleven dollars and thirteen dollars and fifty cents. Fifteen dollar suits smashed down to eleven dollars and twenty-five cents."

Audience Member: Bob, what was the price of the paper at the time you came up from Decatur? What did you sell the paper for and, you know?

Bob Sink: Herman, will you agree it was a dime, wasn't it?

Herman Ward: That would be a pretty good price. Fact of the matter, I went to work for ten dollars a week, so I'm sure that must have been about right.

Clayton Daugherty: My dad speaks of nine dollars and a half a week.

Bill Judy: He was doing well monetarily.

Bob Sink: Ten cents a week.

Audience Member: It was ten cents a week, and that would be ten cents a week. What was the paper on the street if you sold them on the street?

Herman Ward: It was three cents, because I sold them.

Clayton Daugherty: A dollar a year \_\_\_\_\_.

Audience Member: If you buy it by the week, you paid ten cents for the whole week.

Bob Sink: \_\_\_\_\_ rural, I don't remember the exact figure, but the rural route subscribers were practically given the paper. That dollar a year sounds a little low, but not much.

Clayton Daugherty: That was back in the '50s.

Herman Ward: You know, this probably had nothing to do with the *Courier* particularly, but I was coming to work that morning and right over here where Brown

Brothers Insurance Company is was Oldham's Drugstore. And they had sort of a deal where you went into the corner and both windows were shaped in, they had that loaded with fireworks and so on and so forth. And this one particular June morning before Fourth of July, I ran across the street, and those fireworks started going off. And Slack and Bloom's Grocery Store was across the street, and, boy, the windows blew up, and all those Roman candles started going across the street. I thought it was very interesting, but . . . [laughter]

Clayton Daugherty: My dad was the Linotype operator in those days, and he had a certain sense of humor, such as it was, but people would gather behind him to watch him as he typed out the type, and it would make a big slug, you know, in one piece. And he would set their name, you see, put their name on it and hand it to them by the carriage way [?].

Herman Ward: That's still interesting.

Clayton Daugherty: Yes, well, my, as anybody knows, that slug is as hot as it can be, but through the years the hairs on my dad's hand had become very inured to that. And he'd just take this slug and say, "Here's your name on there," and hand it to that person. [laughter]

Herman Ward: I think a lot of it is when you think \_\_\_\_\_.

Barbara Roberts: Do you have any other questions?

Audience Member: \_\_\_\_\_

Barbara Roberts: I think the last one was about '27.

Audience Member: Somewhere along in there. \_\_\_\_\_ the courthouse.

Barbara Roberts: And I was thinking just a few minutes ago, when did letters to the editor first become a part of the newspaper? Does anybody have any idea how far back, approximately how far back those go?

Bob Sink: I don't remember when it was that we started \_\_\_\_\_ letters and \_\_\_\_\_. I don't know. I think it depended a little bit on how much the readers tend to identify with the papers, and possibly on how provocative the news is.

Herman Ward: It's very interesting, isn't it, to become a party to it?

Bill Judy: And they're really well read.

Barbara Roberts: They certainly are.

Fred Schlipf: I have a question. Barb always hates me when I do this, but what story do you regret most having to squelch? [laughter]

Barbara Roberts: Now, Fred. [laughter]

Nelle Carpenter: Hurry up and answer. What are you waiting for?



Bob Sink: Actually, I remember the ones we didn't, and I really can't remember being talked out of or bought out of or anything out of a story, because nothing would ensure publication of a story than having something tell you, "I forbid you to run this." So, I don't know. I recall one morning before I had breakfast, the daughter of a very prominent family in Champaign-Urbana called me up. And let's say that the prominent family's name was Brown, and everyone would recognize that there was only one Brown and one Brown family. And she called up and said, "This is Barbara Brown Smith," so I wouldn't miss her family identification. And she said, "My son was arrested last night, and I don't want it in the paper." And so, I said, "I'll check into it and let you know. I'm home." And I called her and said, "Your son picked one of the perfect ways to get his name in the paper, and so there will be a story." And then I called her brother, the Brown -- Brown in this instance being a fictitious name in case the paper \_\_\_\_\_ still up -- and said, "I just told your sister that her son's name was going to be in the paper." And he said, "Yes, the damn fool, he deserves to have it in there!" And so, we didn't lose any advertising from it.

Herman Ward: Well, I'll tell you one that happened in very recent years. It happened through a direct call to someone in the composing room, and I wasn't able to pin it down, and it was very, very recently within the last two or three years. A prostitute in Decatur was arrested here in town, and she had a black memo book with a lot of prominent citizens' names in it and so on and so forth. But when we started to make the paper up, we couldn't find that type. They'd come to -- it had been lost on the composing room floor.

Audience Member: What did you say? Don't trust the printer?

Herman Ward: All I said was that I know that it was there. I know the copy went to the head machine, but I know when we got ready to go to press, the type wasn't there.

Bob Sink: Well, I don't know. I don't think I was there when that was going on . . .

Herman Ward: I'm sure you weren't.

Bob Sink: . . . because I had a few simple rules. We didn't print the attempted suicides, just successful ones. And we did not print disorderlies in instances where that implied a voluntary relationship between consenting adults. And, you know, a few simple protections of the individual's privacy. I forget what the man did, but he was so grateful that he thought I held his name out of the paper for whatever it was he did. I came and I found a bottle of liquor on my desk with his card on it. And so I drove over to Main Street in Champaign and planked it down on his and said, "Don't ever do that again! We weren't going to print your name anyway." [laughter]

Audience Member: Was it full or empty when you brought it back? [laughter]

Barbara Roberts: Do we have any other questions from the floor?

Bernice Fiske: No, but I remember when the paper was sold to Lindsay-Schaub. Well, the Urbana paper didn't have any pictures. But there were pictures right away, and that really was good.

Bob Sink: That was in the Depression, and there were photographic studios, but not a lot of people who were around applying for newspaper photography jobs, because there

weren't any newspaper photography jobs. And we wanted one. And remember this is the bottom of the Depression. We found a civil engineer who was an excellent amateur photographer, and nobody was buying civil engineers, so we bought a photographer. And last I heard of him, he had his own electronic technology company out of one of his many numerous of that kind that are now in California. It was Keith Swanson. You remember.

Bill Judy: He was here when I came.

Bernice Fiske: I know you're very kind to the library taking pictures.

Barbara Roberts: Does anyone have any last comments?

Audience Member: I think that something I might mention that perhaps all of you will remember. On November 10, 1918, the *Courier* announced the end of World War I. Do you remember that?

Bill Judy: They had UPI, United Press.

Audience Member: It was about twelve hours early.

Bill Sink: Yes, Roy Howard and United Press did that.

Nelle Carpenter: Before you go, I want to put in a little plug for the library. The newspapers, we used to have something that went on here -- Bill, I don't know whether you knew about it or not -- but if a newspaper wanted anything that we had, we tore

around until they got it. Of course, they had to bring it back. And if they didn't bring it back, it was sudden death, you know. It was one of those things. And I can remember this girl calling me -- I told this story tonight. That's why I haven't thought about it for years. A girl called me, and they wanted a picture -- you know, when the race horses used to come down past the, past the judge's stand? They came in a roll. They had to be head by head. And if they didn't, they rang a bell -- ring, ring, ring! -- and they had all that \_\_\_\_\_.

Bill Judy: Starting out, yes.

Nelle Carpenter: Well, she called and wanted to know if we had a picture. She said, "Somewhere I've seen this of the horses turning to come back to make another run to come across the same time." I said, "Yes, I think we have that picture." And I came down here and looked for it. She said, "We have to have it right away before we go to press." And I came down here and luckily found it almost immediately, and I came upstairs and called her up, and I said, "Come to meet me. I'm bringing that picture." I tore out of this library on a run -- I wouldn't be able to do this now -- and she came out of the *Courier* office on a run, and we met, and she got across, and we did exchange in front of Busey Bank. [laughter] She turned around and ran! This was years ago.

Barbara Roberts: Well, they had to make sure they made those deadlines.

Nelle Carpenter: We just don't think this automatically.

Barbara Roberts: Many deadlines that have been and that during the year. Do any of you wish you'd been in another profession or have you been happy in the newspaper business?

Bill Judy: Well, it's interesting, I still say. But I don't know, I think I would have been better suited to be in the academic world really. If I were starting over again and had the opportunity, I would have gone into the academic world, I'm afraid.

Barbara Roberts: I think you still have newspaper work in your blood, Bill. Well, listen, we certainly want to thank all three of you gentlemen for coming and sharing with our Roundtable tonight, and I know we could continue with many more stories, and maybe some time in the future we will. We thank you and the audience, too, for coming, and there will be coffee and cookies in the auditorium for you who wish to partake, and if you want to look at any of the newspapers or pictures we have here on display, why . . .

Bill Judy: Yes, there's a picture of the Herald building here, and then I have a list of the newspapers published in Champaign County, and I'm willing for those just to be taken here. I mean I have more of them at home to use for the next time I'm called on. Oh, yes, that's right. They're for the purpose, anybody can use them.

[SIDE B ENDS]